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JAZZ INFORMATION

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Victor Announces Yancey Solo Album and Six Reissues

ALBUM OF SIX BOOGIE WOOGIE SOLOS WILL BE RELEASED NEXT MONTH

New York. -- An album of piano solos by Jimmie Yancey has been announced by Victor for release about the middle of June.

The album, which will be titled "Boogie Woogie", is to include six solos: "State Street Special" and "Yancey Stomp", "Five O'Clock Blues" and "Tell 'Em", "Mellow Blues" and "Slow And Easy Blues". A descriptive booklet by William Russell is included.

Yancey, old-time dancer, entertainer and spare-time blues piano expert, had never been recorded until Dan Qualey went to Chicago a year ago to make the two solos issued on his Solo Art label. Victor's Yancey solos were recorded last October; Yancey's most recent discs are the blues solos and vocal accompaniments currently being issued on Vocalion's race list.

——New York——

New York, May 9. -- Final break-up of the old Luis Russell band, which has been fronted by Louis Armstrong for years, was seen as Russell himself, Lee Blair, Bingie Madison, Charlie Holmes, Bernard Flood and Pop Foster received their notices last week. No definite replacements have been announced.

A deal to remodel Ella Fitzgerald's orchestra, under the leadership of Benny Carter -- with Ella to front -- fell through last week. Plans were to break up the present Carter and Fitzgerald bands and form a new combination, using some men from each. Money angles broke up the arrangement.

Coleman Hawkins playing the Fiesta this week; Jimmie Lunceford to open there early in June. Kirk now playing the Cotton Club. Louis Prima, currently at the 125th Street Apollo, will be replaced May 17 by Cab Calloway, with Count Basie set to follow.

Rudy Novak is leaving Mal Hallett to replace Shorty Cherock in Gene Krupa's trumpet section. Babe Rusin and Ralph Muzzillo are both planning bands of their own. Mick-

(Please glance at Column 3)

ARMSTRONG MAKES SMALL-BAND DATE

New York. -- Louis Armstrong, who has recorded only with full-sized orchestras during the past several years, cut four sides for Decca on May 2nd with an eight-piece combination from Luis Russell's band.

The recording group included: Armstrong, trumpet; J. C. Higginbotham, trombone; Rupert Cole, sax and clarinet; Joe Garland, tenor sax; Luis Russell, piano; Lee Blair, guitar; Pop Foster, bass; Sidney Catlett, drums.

Titles recorded were "Cain And Abel", "Cut Off My Heels And Call Me Shorty", "Sweethearts On Parade", and "You Run Your Mouth And I'll Run My Business".

Decca's plans for an album of New Orleans jazz, featuring Armstrong with such old-timers as the Dodds brothers and Sidney Bechet, are reported still in the embryo stage.

PHILLY HOT CLUB TO HOLD SESSION

Philadelphia, May 9. -- The Philadelphia Hot Club will sponsor a three-hour jam session on Sunday afternoon, May 26, at 2:30. Spot selected is the Mayfair Cafe, just outside Camden, on Burlington Pike at Westfield Avenue.

A combination led by Sidney Bechet, the Club's honorary prexy, will include Sidney De Paris, trumpet; Wellman Braud, bass; Willie "The Lion" Smith, piano, and Zutty Singleton, drums. Art Hodes will probably play piano between sets, and there will be several surprise guest stars, who may be the sensation of the afternoon.

Tickets are one dollar, and attendance is limited to 200. Larry Maldery, at H. Royer Smith, has promised to keep some on hand. The projected session is definitely an experiment. With membership at 150, the club isn't worried about selling the tickets; but it would be a great thing for all concerned if support was strong enough to warrant a regular series of sessions.

-- Jerry Teague.

ALLEN, ARMSTRONG, GIFFORD, KRUPA, McKINNEY AND OLIVER ITEMS LISTED

New York. -- RCA-Victor has announced a special Bluebird release of six hot jazz items.

The reissues, to be available in two weeks, appear as a result of the favorable reception given to the thirty jazz classics reissued on Bluebird a year ago.

They include the following: by Henry Allen's Orchestra, "Feeling Drowsy" and "Swing Out"; by Louis Armstrong's Orchestra, "When It's Sleepy Time Down South" and "Mighty River"; by Gene Gifford's Orchestra, "Nothing But The Blues" and "New Orleans Twist".

Also, by Gene Krupa's Swing Band, "I Hope Gabriel Likes My Music" and "The Swing Is Here"; by McKinney's Cotton Pickers, "Peggy" and "I'd Love It"; by King Oliver's Orchestra, "Stingaree Blues" and "Shake It And Break It".

A new and, it is said, better master will be used to press Henry Allen's "Swing Out". The record labels will list recording dates and, in most cases, personnel data.

TEMPO FOLDS, SOLD TO DOWN BEAT

Los Angeles, May 6. -- The West Coast musicians' journal, Tempo, suspended publication today after the fourteenth issue of its eighth year. The magazine's assets have been sold to the publishers of Down Beat; Charlie Emge and Ward Humphrey, who published Tempo, will represent Down Beat on the coast.

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ey Folus replaced Sammy Armato on tenor with Woody Herman.

Ralph Berton's "Metropolitan Review", on Station WNYC every day, except Thursday and Sunday, from 5:00 to 5:30 p.m., broadcasts some genuine hot recordings, among other features. Berton alto runs the "American Jazz Institute", on the same station every Friday night at 8:00. Last week's program featured a half-hour of Louis Armstrong. For a bringdown, listen to the "Chamber

(Continued on Page 2)

JAZZ INFORMATION

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COLLECTORS' ITEMS

Robert B. Sales of Louisville, Kentucky, settles a problem of long standing by sending a complete personnel for Wingy Mannone's "Barbecue Joe" records (see May 3 issue).

"A few weeks ago," Sales writes, "Orville Haynes, bass player and member of Louisville Local No. 11, who has his own eight-piece band at a local dance spot, told me that he had made records with Wingy Mannone at the Richmond, Indiana, studios of the Gennett Company, sometime around 1929."

The personnel, given by Haynes, included: Bob Price, Eddie Camden and Wingy, trumpets; Miff Frink, trombone; George Walters, clarinet; Maynard Spencer, piano; Orville Haynes, bass; Dash Burkis, drums. This band recorded "Up The Country", "Weary Blues", "Shake That Thing", and "Big Butter And Egg Man".

The only things known about the musicians named, Sales adds, are that Walters is dead, Frink and Spencer are reputedly in Florida, and Price was last heard from in Woody Herman's band. Although they were recorded for Gennett, incidentally, these sides were issued twice on Champion ("Barbecue Joe and his Hot Dogs") and recently on Decca under Wingy's own name.

This information leaves Wingy's "Tar Paper Stomp" and "Tin Roof Blues" still up in the air. Are they by the same band?

* * *

George Avakian sends a comment on Harmony 1403, "Chances Are" (100589), by Roy Carroll and his Sands Point Orchestra, with a vocal chorus credited to Dick Henry. Actually, he writes, the vocal is by Jack Teagarden, and he hears solo work by both Jack and Charlie Teagarden, as well as Fats Waller. Consequently, Avakian comments, this must be a previously unnoticed side from Teagarden's "You Rascal You" date on Columbia. The Harmony master number is no help here, since it belongs to the series which was used to renumber certain Okeh and Columbia masters as they appeared on Harmony (see December 1 and 8 columns).

* * *

Admirers of Sidney Bechet should not miss his Decca race accompaniments. Those with Trixie Smith are well known; a more obscure one is "Uncle Joe -- Blue Monday On Sugar Hill", by Grant and Wilson (recorded May 26, 1938), on which the accompanying group featured Charlie Shavers, trumpet; Bechet, clarinet; Sam Price, piano; Teddy Bunn, guitar; Wellman Braud, bass; O'Neil Spencer, drums.

Herman Rosenberg, who obtained this information from Decca's files, also supplies correct personnels for two white pickup bands on Decca. Ben Pollack's Pick-A-Rib Boys had two different recording personnels: on "Boogie Woogie -- California Here I Come", "My Wild Irish Rose -- Can't You Hear Me Calling Caroline", "Alice Blue Gown -- Cuddle Up A Little Closer" (Decca 1517, 1458, 1546), the band featured Muggsy Spanier, cornet; Galen Gloyde, trombone; Ben Kanter, clarinet; King Guion, tenor sax; Bob Laine, piano; Garry MacAdams, guitar; Francis Palmer, bass; Ben Pollack, drums. On "If It's The Last Thing I Do -- You Made Me Love You" and "Snake Charmer -- I'm In My Glory", Ted Veseley replaced Gloyde on trombone, Happy Lawson played tenor in place of Guion.

The two Deccas by Ray McKinley's Jazz Band, finally, feature George Thow, trumpet and cornet; Joe Yukl, trombone; Skeets Herfurt, clarinet; Joe Sullivan, piano; Jim Taft, bass, and McKinley, drums.

Some less important race personnels: Lether McGraw's "Do Your Duty -- Low Down Dirty Groundhog", recorded March 24, 1939, features Shavers, Buster Bailey, Price, Bunn, Braud and Spencer. Lil Armstrong's "Safely Locked Up In My Heart -- Harlem On Saturday Night" and "Everything's Wrong, Ain't Nothing Right -- Knock Knee'd Sal", feature Renald Jones, trumpet; J. C. Higginbotham, trombone; Buster Bailey, clarinet; Lil, piano; Braud, bass; and Spencer, drums.

* * *

Franz Boom of Amsterdam, Holland, brings up an interesting problem with the news that the American pianist, Freddie Johnson, told him that he'd once made some ten sides with King Oliver, first trumpet; Rex Stewart, second trumpet; Benny Carter, reeds; a tenor sax player and guitarist whose names he's forgotten; and Walter Johnson, drums.

Johnson didn't remember, either, any of the titles, or for which company they were recorded. He was certain, however, that they had been issued. The sides were cut immediately before Johnson's departure for Europe (June 2, 1928).

When Rex and Carter came to Europe, Boom adds, Freddie asked them about the records, but they didn't remember either. He says that both the King and Rex took solos, because Oliver was having lip trouble then. On the first session six sides were recorded, the next day another four.

Since this was before Oliver's first Victor date, the sides might be found among his last Brunswicks. Can anyone confirm this, or otherwise identify the missing records?

READERS' COMMENTS

Boston, Mass.
May 1

To The Editor:

The gentlemen who have taken my pants down are sweet characters and I love every one of them. It is my sincere conviction that an unflagging application to the bulk of my critical work will aid them immeasurably in their eagerness to learn about hot jazz.

George Frazier.

New York, N. Y.
May 8

To The Editor:

Think you're doing a fine job, although I'd appreciate a minimum of letters that have nothing to offer but name-calling. Also, complete elimination of the word "jerk" from your editorial vocabulary. I'd like to see more pictures (probably means more pages, I suppose, but I'd be willing to pay for both).

John S. Wilson.

New York

(Continued from Page 1)

Music Society of Lower Basin St.", on NBC Sunday afternoons at 4:30. Guest performers are occasionally interesting, but most of the music is supplied by an incredibly corny house band.

The Commodore Music Shop's 42nd Street store moves a few doors west, to 136 East 42nd, on or about May 13th.

NEW RECORDS

JAM SESSION AT COMMODORE, No. 3. (Commodore 1504, 1505) A Good Man Is Hard To Find, Parts 1 - 4. Muggsy Spanier, Max Kaminsky, cornets; Miff Mole, Brad Gowans, trombones; Pee Wee Russell, clarinet; Joe Marsala, clarinet and alto; Bud Freeman, tenor; Jess Stacy, piano; Eddie Condon, guitar; Artie Shapiro, bass; George Wettling, drums.

Adding three men to the original Commodore band for his most ambitious session, Milt Gabler has waxed four continuous twelve-inch sides of "A Good Man Is Hard To Find" -- the longest jazz recording ever made.

If it had to be considered only in terms of its own intention, this would get more credit for effort than for actual achievement. One tune might be played for eighteen minutes at a jam session, with sensational results; but under studio conditions it's next to impossible to reproduce the atmosphere of such a session. This being recognized, some simple backgrounds were devised, and the recording planned for four distinct sections. Even so, with no change in key or tempo until the middle of part four, these sides are too much if you take them all at once. They lack the connected feeling and increasing tension which would hold them together.

Fortunately, the recording plan was such that we can invert it and consider this almost literally as a simultaneous release of four separate versions of the same tune. The full eleven-piece band appears only on the last side, and each of the other three is actually a complete record, each by a different seven or eight-piece combination. A slight extra fullness comes from the use of choir backgrounds, but the jazz parts are restricted to the smaller groups.

Parts one and three are played by the old Commodore combination of Kaminsky, Gowans and Russell, with the addition of Marsala for an alto chorus (part one) and Muggsy, who joins Kaminsky in the cornet duet (part three). Neither Marsala nor Spanier, however, takes part in the all-ins on these sides.

Part two, on the other hand, is by a different group, featuring Spanier, Mole and Marsala with the same rhythm section. Part four has Muggsy and Freeman featured in solos, and ends with an ensemble arranged for the entire group.

The first part begins with Stacy, in a modest and creative mood, playing an economical solo chorus. Next is Joe Marsala's alto chorus, played with good taste and a full, honest tone, accompanied by unobtrusive chording. Pee Wee's solo is also excellent, mostly in the lower ranges and without too much dirt in his tone. The concluding ensemble chorus, with its comments by trombone and piano, is equally good.

In part three, the short two-cornet intro leads into Gowans' solo, followed by another excellent Russell chorus -- this time without the choir. Kaminsky takes the third chorus with a solo which begins well and gets better; again the ensemble finishes, playing clean and with an easy swing.

These are both good sides; part two, however, is especially interesting because it brings together a new band (and, incidentally, puts Miff Mole back on hot wax after a long lapse). Miff has the same superb command on his instrument he always had, and his solo is fine in spite of a tendency to use slightly stilted phrases. Marsala's solo is good too, if not inspired. The two ensemble choruses don't hold together as well as those by the Kaminsky band, simply because Muggsy's and Mole's and Marsala's styles have not grown together, like Maxie's and Gowans' and Pee Wee's. Mole's trombone, in particular, is too complicated for Spanier's simple, direct playing. With Muggsy leading, however, the all-ins gain in drive what they lose in unity.

Muggsy's solo, unfortunately, is not on that side but on the fourth, where it follows a Stacy introduction for the high point of the session. Bud Freeman's tenor solo, after Muggsy, is better than usual -- then the side is ruined by an entirely inappropriate and ridiculous arranged conclusion, with the four brass playing an extremely dull riff. This was necessary, in a way, to conclude the four-sided recording with more of a bang than the others, and without the confusion which must have resulted from an eleven-piece jam. But it fails to be much more than noisy, and it's lucky that, as we have said, this need not affect our enjoyment of any but the fourth part. Parts one to three stand by themselves.

JOE MARSALA'S Delta Four (General 3001, 1717) Three O'Clock Jump -- Reunion In Harlem; Wandering Man Blues -- Salty Mama Blues. Bill Coleman, trumpet; Joe Marsala, clarinet; Pete Brown, alto sax; Carmen Mastren, guitar; Gene Traxler, bass. (3001 - 12 inches; 1717 - 10 inches.)

Here are the most successful records issued by General since that company's foundation, and specially interesting for three things: the return of Bill Coleman to American records, the debut of Dell St. John as a blues singer, and Joe Marsala's first extended opportunity in some time to demonstrate his talents as a clarinet-player on wax.

Miss St. John, discovered by Sidney Bechet, is a pleasant surprise. Her voice is big and full, and her singing style simple and appropriate. The vocals on "Three O'Clock Jump" and "Wandering Man Blues" contribute largely to the interest of those sides.

Coleman's stay abroad seems to have had little effect on his playing. The rather unintegrated composition of the band prevents any highly inspired music; but Bill shows a very good tone (although his attack is sometimes slurred), tasteful ideas and phrasing, and praiseworthy restraint. As for Joe Marsala, it's a pleasure to hear him -- on the "Jam Session At Commodore", and especially here -- without benefit of the commercial compromises which characterize not only his band, but his playing with that band. On "Three O'Clock Jump", in particular, his loose, round playing and characteristic tone are well displayed, in a solo more than slightly reminiscent of Jimmy Noone.

Pete Brown, who never entirely escapes the cliches of "jump" sax style, plays better than usual on this date, and the two-piece rhythm section does as well as could be expected. No need to compare any of these sides with the "Delta Four" record on Decca, by the way. They're neater, but fall far short of the ferocious pace Roy Eldridge set.

"Reunion In Harlem", a Leonard Feather composition, is pleasant, quiet, and entirely arranged in simple figures except for the solos by Brown and Marsala. The other sides vary between light arranging and loose jam. "Salty Mama Blues", with its confused beginning, is least successful in spite of a vocal by Coleman.

JIMMIE YANCEY (Vo 05490) Old Quaker Blues -- Bear Trap Blues. Piano solos.

With the exception of the unimportant vocal accompaniment already released by Vocalion, this is our first opportunity to hear Yancey's piano since his debut on Solo Art. "Bear Trap Blues", unfortunately, is little more than a second version of the Solo Art "Jimmy's Stuff", and neither the recording nor the playing come up to the original. "Old Quaker", on the other hand, is something new -- and good. A fast boogie solo with a pounding left hand and a right full of ideas for small variations, it follows "Jimmy's Stuff" and "The Fives" as a fine example of Yancey's great blues talent.

JOE SULLIVAN'S Cafe Society Orchestra (Vo 5496) I Can't Give You

(Continued on Page 4)

NEW RECORDS

(Continued from Page 3)

Anything But Love -- Oh, Lady Be Good. Ed Anderson, trumpet; Benny Morton, trombone; Edmund Hall, clarinet; Danny Polo, clarinet; Joe Sullivan, piano; Freddie Green, guitar; Henry Turner, bass; Johnny Wells, drums; Joe Turner, vocal.

The best thing about Joe Sullivan's mixed band at Cafe Society has been the increasing enjoyment with which Joe's boys play together. There has often been much to criticize about their music, but their enthusiasm is rare and genuine.

A good example is this new "Lady Be Good", stomped out in fine style, with the arranged passages very simple -- and played hot. The first chorus is Sullivan's solo, strong and good. Ensemble figures whip up an exciting entrance for Edmund Hall's grand clarinet, with its beautiful big tone, biting attack and fine ideas. Then there's Polo on tenor, much influenced by Hall; a jam passage, a hot trombone spot, and the ride-out. With a better rhythm section and more restraint in the jamming, this could have been a better record; even as it is, it's unusually exciting.

There's less to be said for the other side, in spite of an interesting muted trumpet chorus. Joe Turner, who can sing fine blues when he feels like it, spoils this good tune with his crudely affected slashing at it.

BOBBY HACKETT'S Orchestra (Vo 5493) Clarinet Marmalade -- Singin' The Blues. Bobby Hackett, cornet; Jerry Borshard, trombone; Bob Riedel, clarinet; George Dessinger, tenor; Frankie Carle, piano; Bob Knight, guitar; Bernie Mattinson, drums.

Any kind of a jazz record, from a seven piece Horace Heidt combination, is a startling event; and this one is surprisingly competent. We must remember, in order to rate it accurately, that it's a jazz record; and consequently invites comparison, not with the best of Heidt, but with the best of jazz. "Clarinet Marmalade" is an arranged simulation of Dixieland, in which Hackett plays with a small tone and a few too many notes; in "Singin' The Blues" he's more at ease, turning out some very pretty cornet. It's not very hot cornet, though; and incidentally, why Hackett should be called Bix's closest imitator, with Jimmy MacPartland still around, is more than we can understand.

LIONEL HAMPTON'S Orchestra (Vi 26-595) Flying Home -- Dave It Pretty Mama. Ziggy Elman, trumpet; Toots Mondello, Bud Johnson, Buff Estes, Jerry Jerome, saxes; Spencer Odon, piano; Ernest Ashley, guitar; Artie Bernstein, bass; Nick Fatool, drums; Lionel Hampton, vibraharp.

"Save It Pretty Mama" is nice; it has no vocal, only some quiet solos by alto (Mondello), tenor (Johnson), trumpet, piano and the vibes. "Flying Home" is a tricky and swingless novelty, with a tenor solo featuring some notes which are funny, but bad taste.

SYLVIA MARLOWE (General Album 13) From Bach To Boogie Woogie: Honky Tonk Train -- Yancey Special (Gen 4006); Pine Top's Boogie Woogie -- In An Eighteenth Century Drawing Room (Gen 4007); Boogie Woogie Rhapsody -- Bach Goes To Town (Gen 4008).

"Pine Top's boogie woogie in an eighteenth century drawing room" -- what a damn shame. We could think of no more inept way to waste good wax than to let Miss Marlowe, who has no knowledge of jazz piano and no feeling for it, display her spurious conception of boogie woogie. No further criticism is needed; this album will appeal only to the champagne-headed dilletantes who'd be bored by the genuine article.

The harpsichord, incidentally, might be interesting in the hands of a competent boogie woogie pianist, who might use its percussive quality to advantage. Miss Marlowe's versions of the trivial Scott and Templeton compositions, by the way, are more listenable.

HARRY JAMES' Orchestra (Co 35456) Back Beat Boogie -- Night Special. Harry James, Jack Palmer, Claude Bowen, Jack Schaeffer, trumpets; Truett Jones, Bruce Squires, Dalton Rizzotti, trombones; Dave Matthews, Drew Page, Claude Lakey, Bill Luther, saxes; Jack Gardner, piano; Red Kent, guitar; Thurman Teague, bass; Mickey Scrima, drums.

This coupling is an unusually good example of today's "killer" swing. One of the most capable white bands, and one of the best at imitating modern big-band colored jazz, the James outfit slams through two fast stomps with warm, violent ensemble playing and compelling enthusiasm. Credits go to James for his fine vociferous horn on both titles, Bruce Squires' tromboning on the "Special", and Jack Gardner for a piano spot in the "Boogie" which is probably better than the cloudy recording lets it seem.

JACK TEAGARDEN'S Orchestra (Co 35-450) Red Wing -- Somewhere A Voice Is Calling. Karl Garvin, Frank Ryerson, Lee Castaldo, trumpets; Eddie Dudley, Mark Bennett, Joe Gutierrez, Jack Teagarden, trombones; Ernie Caceres, Clint Garvin, John Van Eps, Art St. John, Hub Lytle, saxes; Jack Rusin, piano; Allan Reuss, guitar; Bonnie Pottle, bass; Dave Tough, drums.

A better than average coupling by the old Teagarden band. "Somewhere" is effectively arranged and paced, and features the Teagarden trombone in a fine exposition of the melody, a weak Rusin piano solo, good brass and saxes. "Red Wing" is less well arranged, but sports a grand trombone chorus, this time purely hot. Both tunes are revived pops.

COUNT BASIE'S Orchestra (Co 35448) Louisiana -- Easy Does It. Ed Lewis, Buck Clayton, Al Killian, Harry Edison, trumpets; Vic Dickerson, Dickie Wells, Dan Minor, trombones; Earl Warren, Lester Young, Buddy Tate, Jack Washington, saxes; Count Basie, piano; Freddie Green, guitar; Walter Page, bass; Jo Jones, drums.

"Louisiana" is not only a poorly balanced recording, but rather dull. "Easy Does It", a Lunceford tune (by Oliver and Young), is worth hearing for Lester Young's charming and collected tenor solo, played against a riff background which contributes to the solo but is in poor taste itself, to our mind. Muted trumpet spots are by Buck Clayton, before the tenor, and Harry Edison after.

ALMA MACK (Va 6061) West End Blues -- Wicked Daddy Blues. If you've been looking for an easily available vocal record of "West End", here it is, the old words and all. The singer is rather hard to take, though, with some irritating mannerisms; the piano-guitar accompaniment, not bad.

FRANK JAMES (Va 6062) Mistreated Blues -- Forsaken Blues. An excellent vocal blues disc, with probably the same easy, original blues piano player whom we have spotted as Walter Davis on earlier Varsity race reissues. It has been observed since then, however, that the piano style of Walter Roland is amazingly similar to Davis'. If Roland, who recorded for the old Perfect and Melotone race labels, was not actually a pseudonym for Davis, it is more likely that Roland is the pianist on this and the other Varsity items.

BIG SISTER (Va 6063) Pig Meat Mama -- Borrowed Love. The second side is good blues, well sung, with an interesting guitar accompaniment. On the other side (possibly by a different singer) the line between colored and hillbilly blues is almost crossed; conventional blues choruses alternate with some real old-time yodeling.

WASHBOARD SAM'S WASHBOARD BAND (BB 8424) I Won't Be Sober Long -- Going Back To Arkansas. The first side of Washboard Sam's latest coupling is specially recommended as a good example of the music these bands can produce; fast, enthusiastic, and genuine. The band features a good soprano sax, right-handed piano player, guitar and washboard.

BO CARTER (BB 8423) Lock The Lock -- Border Of New Mexico Blues. Two pleasant, easy blues, in which Bo Carter accompanies himself on the guitar. The first is a traveling blues, the second makes new use of the old lock-and-key figure.